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Brentano's, Fifth Ave. and 27th St.
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Powell's Art Gallery, 983 Sixth Ave.
R. W. Crothers, 122 East 19th St.
(Irving Place)
A. Kassof, 3 Greenwich Ave.
Charles Zito, 179 Columbus Ave.

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Student Hostel 93 Boulevard Saint-Michel
The American Art Students' Club 4 rue de Chevreuse
Lucien Lefebvre-Poinet 2 Rue Brea

SPECIAL ANNOUNCEMENT
SUMMER ISSUES.

After this issue, the AMERICAN
ART NEWS will, as usual during the
summer, appear monthly until Satur-
day, October 14 next, when the weekly
issues will be resumed, and a new vol-
ume will begin.

The regular summer monthly issues
will be published on Saturdays, June
17, July 15, August 19 and September
16.

THE MAY BURLINGTON.

The frontispiece of the May number
of the Burlington Magazine is a repro-
duction of Masolino's tempera painting
on panel, of "The Annunciation," lately
owned by the Earl of Wenys, accom-
panied by a few words by Tancred
Borenus who announces that it has
been sold to America. Sir Martin Con-
way writes of the French primitive
Jacquemart de Hesdin and C. E. Cecil
Tattershall describes "A Set of XVI
Century Vestments," three of the four
lately given to public institutions by
Sir Charles and Lady Waldstein. The
Cope went to South Kensington
Museum, one dalmatic to the Fitzwil-
liam Museum at Cambridge, and the
other to the Metropolitan Museum, the
Chasuble being retained. G. F. Hill con-
tinues his "Notes on Italian Medals."
George Leland Hunter writes of the
"Scipio Tapestries Now in America,"
two examples being reproduced in
color. G. Baldwin Brown talks of "Pre-
historic Art," W. R. Lethaby of "The
Broderers of London," and Raphael
Petrucchi of "Rapput Painting." The
Burlington may be had of the American
agent, James B. Townsend, 15 E. 40 St.

ART SEASON CLOSURES.

With the end of May the American
art season, unusually long prolonged
this year, will definitely close. We pub-
lish our last weekly issue today, and
as announced elsewhere, will, as usual
from now until October 14 next, pub-
lish only mid-monthly—as there will
not be sufficient of art news to justify
a weekly issue during the summer.

The season has been, not only an un-
precedentedly long but curious one, most
active in the way of exhibitions and
auction sales, and has been varied by
brief and alternating periods of activity
and dullness in galleries and studios.

Good fortune has come to some art-
ists and dealers—fair to others and dis-
appointment to still a larger number.
But, on the whole, business in the art
trade and among the artists has been
far better than for two preceding sea-
sons for let it be remembered that 1912-
'13 and 1913-'14, the seasons before the
war, were not prosperous ones, in and
to the art trade.

The first of the flood of European art
treasures has begun to flow in and
every sign points to a lively and pros-
perous season, to open next Autumn.

ART BOOK REVIEW.

THE PHILOSOPHY OF PAINTING. By Ralcy
Husted Bell. Putnam's. \$1.25 net.
This unillustrated volume takes the read-
er through a serious of rather tedious
studies in the origins of painting, the work
of the Egyptians, Etruscans, Greeks and
Romans, through Gothic, Renaissance and
Northern schools to the painting of France
and Spain concluding in such strangely se-
quential chapters as "Modern Painting,"
"The Secret of Stained Glass," "The Secret
of the Old Masters" and "Ideals." The
author makes no acknowledgment of au-
thorities in his preface, but his quotations,
made copiously in the course of his argu-
ment, are conspicuously from Pliny, Sir
Joshua Reynolds ("Discourses") and Rey-
nolds's fellow councillor of the Royal Acad-
emy, James Barry. Barry's R. A. lectures
might often be profitably consulted for his-
torical information, as well as sound criticism
on Greek art. It was Barry who noted the
"modernity" of Parrhasius the painter-
philosopher of Athens.

Mr. Bell's discovery that Christian paint-
ing "was born in the gloom of the Cata-
combs," is interesting even if his critical
remarks anent the masters who brought
about the flowering of Christian art are
summary and trite. His notes on "Cis-
Rheinish" painting are rapidly inadequate
and are rendered entirely worthless by the
author's indulgence of nationalistic feeling
provoked by the present war. Durer and
Holbein are of course saved by their monu-
mentally established immortality. French
and Spanish painting fare little better than
German. "Tonalism" in landscape art which
is associated with the work of Henry
Ranger and his sympathizers, receives ap-
proprious consideration, while the exciting
incursions made by "post-impressionistic"
are not noticed at all.

followers of Cezanne and Vincent Van Eogh
The chapter on "Modern Painting" deals
with English painting from Hogarth in a
manner provocative of at least "distemper."
The "snappy" critical estimates will one
day one imagines face their author to some
confusion. Retiring in a chapter on "Ideals"
Mr. Bell quotes Rodin and notes a prom-
ising state of affairs suddenly arrested by the
explosion of "the machinery of civilization."
Ideals of art immediately passed into red
eclipse. "The impetuosity of this age shall
not be stayed" we read and "art, avoiding
all signs of the superflux of pain, shall pre-
serve only the fadeless beauty of things
that fade, since

"Time dissipates to shining ether the
solid angularity of facts."

James Britton.

THE FRESCOES IN THE SISTINE CHAPEL, by
E. March Phillips. John Murray, London,
1/.

In this small but exceedingly practical
volume the author has aimed at connecting
and co-ordinating the principal facts con-
cerning the Sistine Frescoes, so as to fur-
nish the visitor with a means of appreciating
the wealth of artistic achievement with
which he is confronted. This unpretentious
little book, while not aspiring to treat its

subject exhaustively, yet cleverly avoids the
guide-book impression which so often mars
productions of this nature, and handles its
data so attractively as to be likely to en-
courage its readers to subsequent reading
on more advanced lines. All who are fa-
miliar with the overwhelming effect of the
vast scheme of decoration in the Vatican,
will readily appreciate the assistance which a
well arranged volume such as this, is able
to afford the visitor.

L. G. S.

NIGHTS.—ROME, VENICE, LONDON, PARIS. By
Elizabeth Robins Pennell. Crown Octavo.
\$3 net. J. B. Lippincott Co., Philadelphia.
Mrs. Pennell's new book is interesting
chiefly because of its allusions to certain
important personages in the world of art,
of whom there is, unfortunately, scant
record in literature. Particularly welcome
are her personal recollections of John
Donoghue, the purest and ablest of all
"neo-Greek" sculptors, an American clas-
sicalist whose tragic death followed circum-
stances similar to those which led to
Blakelock's present pathetic plight. Her
description of Donoghue, "big, handsome
and gay," wandering about Rome in hope-
less search for a model beautiful enough to
help him realize his masterly "Young
Sophocles" (Chicago Art Institute), is clever
and entertaining, while she equals Donog-
hue's own naivete in talking of his beauty
by adding her own dainty feminine tributes
to this Narcissus "come to life again."

The ponderous figure of Elihu Vedder
succeeds the exuberant one of Donoghue in
the memories of Rome, the Vedder of
"Omar Khayyam" days. Duveneck is the
prominent figure of the nights in Venice,
Whistler being absent—blonde Duveneck,
the prodigious worker who still had time
to lounge, the American who knew his
Munich as well as he did his Paris and his
Florence, the one person who could
"launch" a visitor properly in the city of
canals. Remnants of a tradition of Rus-
kin's Venetian holiday in the company of
that glorious little wife he lost to Millais—
Euphemia Grey—hover around these nights
in Venice, out of which, however, only one
figure towers, and that is Duveneck. One
should commend Mrs. Pennell for clarify-
ing her literary form by projecting such
characters as Donoghue, Duveneck and
Henley from the mass of personages, more
or less distinguished, happily met in the
leisure moments of thirty years. Editor
Henley, whose head as interpreted by Rodin
appears in reproduction is the most com-
pletely portrayed individual emerging from
any of these recollected nights. His voice,
"roaring down all opposition" at the Thurs-
day gatherings in London, in the rooms in
Buckingham Street, "well packed and pleas-
antly smoky," was finally stilled by the same
silencer that finished the outpourings of
Henley's Thursday attendants—Aubrey
Beardsley, Bob Stevenson, Henry Harland
and Phil May.

The Whistler nights, of which one may
read quite completely in the Pennell "Life,"
were won, we are told, at great price. The
irrepressible one drove all other callers
away, for it was Jeems's "resounding
knock at the old battered door" that was
permitted to triumph.

With the "Nights in Paris" the author
concludes touchingly, noting the first spring
time when the Salon has failed to open
and asking—"Am I to Lose Paris? Who
can say, when the echo of shells and bullets
is thundering in my ears?" It is under this
suspense that the author "clings to the re-
membrance of Paris nights," almost begin-
ning to believe that "youth exists for no
other end than to supply the incidents that
age transforms into memories to warm it-
self by."

James Britton.

ESTIMATES IN ART.—By Frank Jewett Math-
er, Jr. Chas. Scribner's Sons. \$1.50 Net.
Professor Mather's title to his new book,
"Estimates in Art" is not altogether happy.
It savors too much of appraisal. Minus
a preface, this volume has the limited appeal
of many recent books of its type. For it is
a potpourri of appreciative essays on the art
of selected masters of various schools—an
odd enough selection—well written certainly,
but lacking any very illuminating matter in
a field which is so enormous as to offer rich
opportunity to one who desires to cast re-
vealing rays either for estimation or appre-
ciation.

The succession of papers on Claude Lor-
raine, Botticelli, El Greco, Goya, Rem-
brandt, Verner of Delft, Sorolla, Eugene
Carriere, G. F. Watts, La Farge and certain
artists of China and Japan produces a
strange line of development terminating
where it might better have begun. The re-
marks on Chinese and Japanese art based
upon facts "taken," as the author says "at
second hand," are the liveliest in the book
and bear out the author's admission that the
"thrills evoked" by these works are decid-
edly not second hand. To Americans; this
book should be of particular interest on ac-
count of the chapter that deals with John

La Farge who is "estimated" here very
highly, especially as a designer of stained
glass.

One could "marvel" with this author "that
the fame of La Farge is not greater." The
chapter on Watts is of interest also. These
two men stand apart from their artistic
brethren of the last century—two great
modern eclectics.

The chapter on Vermeer is replete with
references to Philip Hale's admirable book
on the painter of Delft which contains, this
author considers, "the most elaborate styl-
istic analysis ever applied to any artist." Morrice's book on Eugene Carriere furnishes
the cause of a study of the painter whose
type of picture was characterized so cleverly
by Whistler, while that on Sorolla by Aure-
liano de Beruete, Rochefort, Huneker and
other, with the Hispanic Society's exhibition,
gives rise to a characterization of the dash-
ing and facile Spaniard as "a virtuoso rather
odd and diverting than really worth while."
As a whole, the book is unprovoking; indeed
the only thing about it that irritates, is that
it lacks an index.

OBITUARY.

James F. Keresey.

James F. Keresey, dealer in Oriental rugs,
carpets and tapestries, at 2 W. 47 St., died
May 21 at his home in Jersey City, at the
age of fifty-two. With his brother, Mr.
John T. Keresey, he established his business
15 years ago in Fifth Ave. Five years ago
the late J. Pierpont Morgan bought five
Burgundian tapestries of Mr. Keresey,
which he presented to the Metropolitan
Museum. Mr. Keresey was formerly a
leather merchant, with the firm of Bullard
& Co., of which his father was a member.
He was considered an "expert" on Oriental
decorative art and was often called upon by
the government to make appraisals of rugs,
carpets and tapestries. He is survived by
his widow, three sons, two daughters, two
brothers and one sister.

Mrs. Lucy Alexander.

The cable announces the death in
Florence, on May 20, in her 105th year, of
Mrs. Lucy Alexander, who had lived in
that city many years and left an estate
valued at \$5,000,000. She was the widow
of Francis Alexander, an artist, and the
mother of the artist and author, Francesca
Alexander. She formerly lived in Boston
and was born at Cambridge. She was in-
terested in a number of charities and paid
especial attention to families in reduced
circumstances, giving an annual pension to
forty such families.

George W. Hewitt.

George Wattson Hewitt, of Hewitt and
Hewitt, architects, died in Phila. May 12,
aged 74. He was the designer of the Belle-
vue-Stratford Hotel, the Phila. Bourse, the
Bullitt Building and the Episcopal and
Hahnemann Hospitals.

FAMOUS PICTURES REPRODUCED.

The Ladies' Home Journal has begun,
with its May issue, the publication of a
series of finely colored reproductions of
famous pictures in notable American col-
lections.

Those selected for the first series are
the Cowper, or Panshanger, Raphael Ma-
donna, Rembrandt's "The Mill," Van
Dyck's "Marchesa de Cattaneo," and Ver-
meer's "Woman Weighing Pearls"—all
from the Widener collection of Elkins
Park, Pa.

The Ladies' Home Journal is to be con-
gratulated on this novel enterprise for a
publication not distinctively an art one,
and while of course these first reproduc-
tions, and doubtless those of other great
pictures from other noted American col-
lections to come, have been reproduced in
direct art publications both here and
abroad, some in the AMERICAN ART NEWS,
these former reproductions have not, as
a rule, been in color.

The Home Journal reproductions are
not only worth preservation for their art
value, but are most educational and will
give many thousands a knowledge of great
canvases which, with the curiously un-
American exclusive policy of most of our
leading art collectors in shutting out the
public from their galleries, they might
otherwise never obtain.

PRINT COLLECTORS' QUARTERLY.

The opening article in the current number
of the Print Collectors' Quarterly is by
Robert J. Wickenden and devoted to Millet
"A Jupiter in Sabots," as Jerome called
him. It is most interesting and largely con-
cerned with the circumstances of the mas-
ter's settling at Barbizon. George S. Hell-
man discusses the drawings by American
artists at the Metropolitan Museum, and
William Aspinwall Bradley tells of "Some
French Artists During the Siege."